H1001.013

may 08 / issue 3

Demo.

The Hart House Music Magazine

inside...

>FESTIVAL OF THE ARTS

>CAITLIN SMITH AND THE TINY ALLIGATOR LARGE BAND

>THE PRINTING PRESS

> MOVIE MUSICALS

>REVIEWS:

>I'M NOT THERE
>THIS IS YOUR BRAIN ON MUSIC
>KATIE ROX
>FROM THE HOUSE OF THE DEAD
>LIVE AT THE HORSESHOE

HIP HOP & GUITAR

GREEN MUSIC

THEN & NOW

By the Hart House Music Committee.

HART HOUSE
UNIVERSITY OF TORONTO

05.08 contents

03 Editor's Letter
04 What Are You Listening To?

hart house news

05 BEHIND THE CURTAIN
the executive secetary at work
Mitchell Wong

05 Symphonic Band Conductor Call

features / spotlight

06 THE ALLIGATOR:
big sound, big apple
Liem Vu chats with Hart House Jazz Ensemble conductor, Caitlin Smith.

08 UNVEILING THE FESTIVAL OF ARTS
Maria Kaushansky highlights U of T's inaugural celebration of the arts.

10 LATEST WORD FROM THE PRINTING PRESS
Mitchell Wong sits down with the folk-rock duo from U of T.

11 CAN MUSIC SAVE THE ENVIRONMENT
Arvind Ramesh and Navi Lamba reflect on music's carbon footprint.

16 THE RETURN OF MOVIE MUSICALS
Erica Cupido traces how modern musicals draw inspiration from unconventional sources.

18 MUSICALLY MINDED
Sandra Goldenberg investigates whether music really does make us smarter.

opinion

09 COPYright?
Rodolfo Silva-Mera questions artistic merit in the difference between remixing and stealing music.

14 MUSIC THEN AND NOW
Mary Scourboutakos charts the changing nature of music.

15 HIP HOP EVOLUTION
Navi Lamba discusses the deterioration of hip hop culture.

reviews

cinema

20 THE REAL DYLAN'S NOT THERE
Madeleine Foote

book

21 THIS IS YOUR BRAIN ON MUSIC
Daniel Lavitin
Rodolfo Silva-Mera

album

21 HIGH STANDARDS
Katie Rox
Trevor Gilbert

concert

22 LIVE MUSIC AT THE HORSESHOE
Jessica Mifsud
Photography: Steve McGie

23 "FROM THE HOUSE OF THE DEAD" BRINGS OPERA TO LIFE
Victoria Wang

Demo.
may 2008 | issue three

letter from the editor

Dearest Readers,

When Jon Stewart brought 2008 Oscar-winning musician, Markéta Irglová back onstage after having been ushered off from accepting Best Original Song, "Falling Slowly", I knew that speech would last me the rest of winter until the onset of spring. So here I am, using the very words that have revitalized my faith in the music of our daily lives to bring you the Spring Issue of *Demo*.

"Fair play to those who dare to dream and don't give up," Irglová said, "this song was written from a perspective of hope, and hope at the end of the day connects us all, no matter how different we are."

Whether the differences between us are rooted in taste, genre, environment, time or artistry, the connective power of music is exactly what this third issue of *Demo* aims to celebrate.

For the first time, *Demo* roamed the campus to hear from our readers directly as they each gave their take on the question, What Are You Listening To? We also shined the spotlight on some professionals among us, Caitlin Smith of the jazz scene, and U of T's own budding indie-duo, The Printing Press.

Music and other media converge in our coverage of U of T's inaugural Festival of Arts, and the latest trend of movie musicals. Check out our writers' ratings in an expanded Reviews Section, which now includes cinema and opera. It is no surprise that music has seeped into every little niche of living. There is no more opposition between nature and nurture with music in mind as our Feature writers explore the growing importance of music both in the evironment and in our classrooms.

This meshing and blurring of form and style dominate the Opinion Section. Our writers comment on the evolution of time and technology in music history. Is our cultural lanscape under the threat of being transformed into a commericialized pastiche? Has artistic spirit been exhausted and replaced by mechnical imitation?

There is no clear answer to these questions, but Irglová's win for the film *Once*, an independent production shot with two handicams, is genuine assurance that there is still original works out there with undeniable merit. *That* is the hope that I cling on to each day, and try to garner with *Demo*.

Keep up with the dreams, readers. I know I will, and always with headphones on my ears.

MACY SIU
editor-in-chief

Demo.

Music News:
On and Off Campus

May 2008 | issue three

Editor-in-Chief	Macy Siu
Deputy Editors	Stephanie Gouinlock Lavenya Rajendra
Section Editors	Sandra Goldenberg Arvind Ramesh
Production Assistants	Matt Bednarski Julia Lo Maggie Siu
Cover Design	Matt Bednarski
Contributing Writers	Erica Cupido Madeleine Foote Sandra Goldenberg Maria Kaushansky Navi Lamba Jessica Mifsud Arvind Ramesh Mary Scourboutakos Rodolfo Silva-Mera Liem Vu Victoria Wang Mitchell Wong
Photographers	Perry Ge Steve McGie Graham F. Scott
Advisor	Zoe Dille
Published by	Hart House 7 Hart House Circle Toronto, ON M5S 3H3
Printed by	Datahome Publishing Co. Ltd.
Colophone	Demo is the Hart House music magazine, a division of the Hart House Music Committee.

All Contents © 2008, Demo Magazine. All rights reserved. Any use of the contents of this publication without the express written permission of the publisher is strictly prohibited. All other trademarks are the property of their respective owners. Some of the views expressed by contributors may not be the representative views of the publisher.

Have a comment about the issue?
Demo welcomes letters from its readers.
SEND MAIL TO:
demo.harthouse@gmail.com

What

WHAT ARE YOU LISTENING TO?

Andrew Leyland

1. First year, enrolling in the Global Health Specialist.
2. 58 plays on "Train" by Chris Potter
3. Sweater vest. Not too classy for most jazz joints, but passes when paired with a tie for the upscale venues.
4. "Don't Stop Believing" by Journey
5. André Lauren "André 3000" Benjamin, for his Oscar-worthy performance as Jeremiah Mercer in Four Brothers, or his equally superb job voicing "Elwyn the Crow" in Charlotte's Web.
6. Miles Davis, for an autograph, some insight into his genius and suffering, and to slap him across the face for the many women he mistreated.
7. If it involves dancing, I'd probably re-enact the "Hungry Eyes" scene from Dirty Dancing. If not, I guess I'd just play some Thelonious Monk.

Caroline Cheung

1. Third Year, Sociology.
2. 8 plays on "Because of You" remix by Neyo f Kanye West
3. T-shirt
4. "Girlfriend" by Avril Lavigne
5. Jamie Fox because he's good at both
6. Timbaland
7. "Bubbly" by Colbie Caillat

DEMO went on campus to get personal with some of our readers. Here's what we asked them:

1. Year and major. ● 2. Highest play count (song and count number) on ipod or itunes. ● 3. Favourite concert accessory. ● 4. Guilty pleasure song. ● 5. Favourite actor turned singer / vice versa and why? ● 6. If you could meet any musician, who would it be (dead or alive)? ● 7. What would you sing if you had to audition for a music reality show?

Nicole Coles

1. Year One, Medicine.
2. "Yellow" by Coldplay.
3. Definitely Sunglasses - preferably neon colored.
4. "Toxic" by Britney Spears.
5. N/A
6. Spice Girls - preferably Posh Spice.
7. "Happy Birthday" because that is the only song that I can sing reasonably well enough to not be laughed at!

Josh Cardoz

Fourth Year, History/Religion – 4 exams till freedom!!!

"Do me a favour" by Arctic Monkeys. The best track from the best mainstream album in the last 5 years in my opinion. These guys are bringing back rock and raising the bar for the Brit scene.

Aside from the cliche button of the band, shirts are too expensive, so I just settle for the ticket itself.

"Jump" by Kriss Kross. Dont tell me that this song doesnt bring out the inner prepubsecent rapper within everyone. .. oh and also the Moulin Rouge soundtrack.

Does it count if they only did cameos? ... Probably all time would be Bruce Willis. YES he was a singer before he was an actor. Just imagine him singing "Under the Broadwalk" with a bunch of back up singers doing corny choreography together. Classic Willis. He had his hey day when he was doing Demi Moore and was singing... now he's balding and starring in movies with that guy from the Apple commercials.

Sufjan Stevens. I want to get inside his head and figure out HOW he produced Come on Feel the Illinoise... that album is musical genius if you knew anything about music and orchestration.

"Mambo No.5" by Lou Bega.

CALL FOR ARTISTIC DIRECTOR

The University of Toronto's Hart House Symphonic Band is searching for a new Artistic Director to lead our 60 person, mixed level wind ensemble, beginning with the 2008-2009 season.

For more information, please visit http://hhsb.sa.utoronto.ca.

BEHIND THE CURTAIN:

The Executive Secretary at Work

hart house music committee.

On a weekly basis, the music committee hosts a variety of shows to enrich the artistic experience of U of T. From hip hop to jazz to classical, the musical pulse of the university is never put on hold. Yet beyond the glitz and glamour lies a complex weave of institutional and administrative functions that need to be fulfilled. The executive secretary tackles these behind-the-scenes initiatives to ensure that music at U of T never misses a beat.

The first weeks of school are by far the busiest for this position. This is the time when excited new students are stampeding through Hart House looking for ways to get involved. My job is to make sure that those who are interested in music find their home in the music committee. I stand at my booth, plant a big smile on my face, and talk to the keen young students passing by. After frosh week, when all the new recruits are in, it's time to get down to business.

The most important job of the executive secretary is to book and lead the committee's monthly meetings. Herein, the members of the committee are brought together to report their progress and to discuss any issues related to the programming. As secretary, I am the guy at the laptop ferociously taking minutes while attempting to resolve these concerns. After the meeting, I will continue to work with the committee's program advisor (Zoe Dille) to ensure that all matters are recognized and responded to.

The executive secretary also forms the key link between the music committee and the wider Hart House governance. As part of the gig, I sit on the Hart House Board of Stewards, which is the body of direction and management of the House. The board is comprised of the executive secretaries of the various other committees of the House, and is led by the Hart House warden, Louise Cowin. Our work here is concerned with the budgets, fees, and administration of the House related to the committees and clubs. Although this work is far more sterile than engaging with artists and musicians, it forms the fundamental infrastructure of the musical programming at the university.

The job comes with several perks, including social gatherings of the Board of Stewards and the opportunity to sit at the head of the table at every music committee meeting (oh yeah!). In the end however, the most rewarding part is being in the audience and watching your behind-the-scenes work materialize in the creation of music onstage. For 2008-2009, I intend to carry-over my position as secretary. Look for me not on stage entertaining the masses, but in the ghost of administration making these shows possible. ●

MITCHELL WONG

THE ALLIGATOR:

Big Sound, Big Apple

Photography: Graham F. Scott

LIEM VU talks to Hart House Jazz Ensemble conductor, CAITLIN SMITH about the jazz scene, her band and what's next in New York City.

In the flurry of mainstream music, there is a never ending onslaught of commercialized consumerism. Yet, the past few years have seen an emergence in the Indie genre with previously marginalized artists now getting their much deserved exposure. With The Rex Hotel just a few steps away from MuchMusic, many may see a dichotomy of the old and the new. However, things aren't so binary when The Tiny Alligator Large Band takes the stage with their conductor and composer, Caitlin Smith.

Still recovering from her battle with the harsh winter air, Smith settles down in a local coffee shop near U of T, using her tea mug to warm her hands. With these very hands she has composed, arranged, and conducted The Tiny Alligator Large Band, which consists of 17 volunteer musicians. While she flexes her music compositional skills in Jazz and Classical, Smith describes her band's style as being reflective of her preferences.

"I see what I'm doing as a growing out of a lot of things. There has been a history of people trying to mix those two. I enjoy the formalism of classical music where, as a composer, being able to build a big picture and create new and different construction. But I also like the random elements of the jazz," says Smith.

Smith's acute and diverse palette has shown itself in the few tracks that have been recorded. A notable example is "The Goat Song" which is divided into three movements and can be found on her MySpace site. The decision to entitle the three movement piece "Goat" was based on the translation of a Latin word for tragedy.

With the first movement displaying the vocal styles of a rough Jazz singer, it's a stark contrast to the final movement where a soaring operatic soprano takes over while the Jazz influenced instrumentals continue. In having a pre-compositional ritual of often listening to music and reading various novels, there is clear evidence of its influence in this piece.

"Usually I do an idea or a concept to start. But I've been trying to work narratively because I hope to write for theatre eventually. So I'm working with larger forms," notes Smith.

However, her other pieces in the past have focused specifically on particular textures and melodic fragments as a means to complete a preliminary sketch of chords and melodies. From thereon her usual steps were to orchestrate that sketch for a full 17-piece band.

With such a refined ability to meld seemingly binary genres into one, it's amazing how the final product is not just a cacophony of undecipherable notes but rather a coherent and complimentary mélange of the formal and the informal.

While her parents were musical, it was her humble beginnings at Eastwood Collegiate Institute that set her on the path of her melodic love affair with Jazz. Participating in the Jazz band at school, Smith was smitten by the modal variability, flexibility, and beauty of Jazz.

> "I think in 10 years, the scene is going to blow up."

After graduating, Smith pursued the Humber College Jazz program. Having completed two years already, Smith hopes to complete her three year diploma soon.

This Tiny Alligator flew out to the Big Apple on April 10th with a newly received study grant from the Canada Council for the Arts. While in New York, Smith will be developing her skills with renowned pianist and composer Jim McNeely. She hopes to form a New York version of The Tiny Alligator Large Band to put together rough recordings for constructive feedback.

Uncertain of whether New York will be her home in the future, Smith confesses that she still likes the Toronto Jazz scene.

"At this point, I really like working in Toronto. There have been a few naysayers but I really have a supportive and friendly community of musicians. I can definitely see myself working here in Toronto. But I have no idea."

However, with a few Jazz clubs closing down, Smith has described the community as still thriving yet hurting because of the lack of venues. Nevertheless, Smith still has hope for the Jazz scene.

"It's still a very diverse scene with different subgenres and there's a real swell of really creative, innovative and incredibly talented Jazz composers my age. I think in 10 years, the scene is going to blow up."

Until then, Smith's last moments in Toronto will be spent conducting the Hart House Jazz Ensemble as she wraps up a few concerts and last minute compositions. The whirlwind won't be ending anytime soon as she continues to develop her gift of sonically marrying Jazz and Classical in New York. With all the uncertainty that lies ahead, what is certain is that Caitlin Smith isn't a Tiny Alligator anymore.

UNVEILING

UNIVERSITY OF TORONTO

FESTIVAL OF THE ARTS

MARIA KAUSHANSKY highlights U of T's inauguarl celebration of the arts.

This March, U of T was host to a new and exciting event – the Festival of Arts. Organized by the recently formed ArtsZone committee, this was the first of what is envisioned to be an annual endeavor which showcases the breadth of artistic talents of U of T's faculty, staff and students.

Formed in November 2007, ArtsZone was the brainchild of the Arts Council at Hart House. ArtsZone director Jason van Eyk explains that "the objective of the committee is to connect the diverse forms of art around the university as well as to raise the profile of arts' study at U of T". The Festival of Arts was the top priority on ArtsZone's agenda this year. U of T is known primarily for its research and science programs, however through this new festival, ArtsZone hopes to make people more aware of the importance of the arts.

The three week long festival (March 3-20, 2008) featured a variety of events including art exhibits, film screenings, live musical and theatrical performances, public readings and lectures. Events were held at all three of U of T's campuses. Participation was open to faculty, staff and students of U of T.

This year's festival took off full blast, with over 100 events, including 17 ongoing exhibits. On March 4, distinguished Canadian filmmaker and Academy-Award nominee, Atom Egoyan, gave a public lecture entitled "Monitors, Minotaurs and the Close-Up", at the Isabel Bader Theater. A U of T alum, Mr. Egoyan is currently the Dean's Distinguished Visitor in Theater, Film, Music and Visual Studies in the Faculty of Arts and Science. His lecture, which was followed by a discussion session and a reception, marked the commencement of the festival.

The festival succeeded in giving recognition to committees and groups within the university. For instance, a weeklong series of film screenings were hosted by the Status of Women Office. Created in 1984, the mission of this committee is to ensure equality for women at U of T. Presented during the first week of the festival, the screenings were dedicated to the celebration of International Women's Day. The series of movies, entitled "REEL Change", included critically acclaimed and award-winning films, all of which dealt with the theme of gender inequality.

Shown on March 3rd in Hart House's Arbor Room, *Moolaadé*, directed by Ousmane Sembene of Senegal, is a powerful movie about female genital mutilation in Africa. It follows the story of a strong-willed woman, Collé Ardo, who fought to abrogate genital mutilation of girls in her village. The courage of this woman, who suffered both emotional and physical abuse for her beliefs, is truly inspiring. (For more information about the committee, please visit **www.status-women.utoronto.ca**.)

It was not only onscreen acting that one could enjoy during the Festival, for there were also live theater productions. One of these was put on by PLS – Poculi Ludique Societas, a group committed to producing early plays. PLS was established over 40 years ago as part of a seminar on medieval drama at U of T. Although it now functions independently, it is still affiliated with U of T's Centre for Medieval Studies.

During the festival, the PLS presented a 17th century play by Englishman Lording Barry, *Ram Alley*. This was the only play Barry had ever written, having given up writing to become a pirate! Directed by Jeremy Lopez, the play took place at the Robert Gill Theater. It was highly entertaining and well received by the audience.

As was previously mentioned, some of the events that took place during the festival were created and presented by students. In fact, altogether there were twenty such projects, which had been selected by a jury. These events included musical performances (Soundscapes and a percussion recital), dance workshops and performances (Tango, the Japanese Para Para and contemporary South Asian/Western dancing), a public reading session and a comedy set.

On the evening of March 17th, Hart House was turned into a labyrinth of art, music, dance and film during its H'Art Crawl. Navigating between different rooms, visitors were able to attend and participate in various concerts and workshops depending on their taste. Whether it was the mellow vibe of jazz piano, exotic flavor of belly dancing and the cha-cha, or the vintage aura of a silent movie, there was something to be discovered in every corner of Hart House.

One of the main achievements of this festival was in acknowledging and uniting different artistic disciplines and providing an opportunity to present and share them with the public. With the inaugural festival a success, it is no doubt that this event will grow in the upcoming years.

Listening Exercise.

Paris Hilton's "Stars Are Blind" 2006 AND UB40's "Kingston Town" 1989
Jet's "Are You Gonna Be My Girl" 2003 AND Iggy Pop "Lust for Life" 1977
The Flaming Lips' "Fight Test" 2002 AND Cat Stevens' "Father and Son" 1970
System Of A Down's "Lonely Day" 2005 AND The Animal's "The House Of The Rising Sun" 1964
Timbaland's "Wait for You" 2006 AND Muhlis Arkasu's "Allah Allah Desem Gelsen" 1970
Max Martin's "Since U Been Gone" 2006 AND Max martin's "I Just Want You To Know" 2007

©OPYright?

rudysilvamer.com

The problem with originality in music is the concept itself. Copyright might have been created as a legal incentive offering artists illusory protection against artistic theft, but the reality is, only the subjective authenticity that listeners can attribute to the music matters. This, no doubt, is the most important tool that music exploits. Legally, a piece of music is automatically considered stolen if four measures inclusive are identical to the other. Sampling is not stealing and it's analogous to a direct quote in literature. For example, Rihanna's "Don't Stop the Music" samples Michael Jackson's, "Wanna Be Startin' Somethin'." Remixing is paraphrasing, and it's what Will.i.am from the Black Eyed Peas did to Michael Jackson's *Thriller*. By request, he took some of the original *Thriller* tracks, remixed them and stabbed them with no mercy by adding some lousy bass guitar tracks and even some vocals from Fergie. ('Cuz ya know, she can sing yo!). The royalties gained by the airplay and duplication of these songs has a proportional financial share destined to Michael Jackson and all parties involved. Copyright laws include rules regarding sampling and remixing, but not style. If style could be copyrighted then Jackson could not only afford a trip to Neverland (wherever it is), but also get Disney and Pixar's architects to build him his own universe (surrounded, of course, by hundreds of slaves in the form of ageless-Carmen Electra clones).

Imitation of style, though rampant, can be redeemed by the majority of one's art being original. For example, No Doubt's, "Hella' Good" has a drum track introduction inspired by Michael Jackson's "Billie Jean", but apart from that, it remains a relevant song. Rather than a crime, the results are an obvious Michael Jackson-esque moment. Shameless examples of quasi-stolen music exist. One day I got the "privilege" of listening to the untalented and absurd Korean singer Lee Hyo Ri. Her songs are SHAMELESS and if this text could be in 3D, the letters would not only be capital but also lit up by a yellow highlighter. By copying only 3.9 measures not 4, she is technically respecting and protected by the law. But we need not look as far as Korea when we have our very own, oh-so-talented, Avril Lavigne.

A point of reference is needed. One of the many pleasures that a piece of music can bring us is its predictability. When we listen to a song and we anticipate a specific chord progression just to find out that indeed the composer of the song actually did it, we feel "it fits". Familiarity is one of the many principles of this effect and the basic psychology explains that the more you are exposed to it, the more you like it in comparison to a new stimulus (or song). Think about your favourite songs – their structure, subject, lyrics, words, tempo and music instruments. Yes, there are very specific standards that, though not obvious, are common throughout.

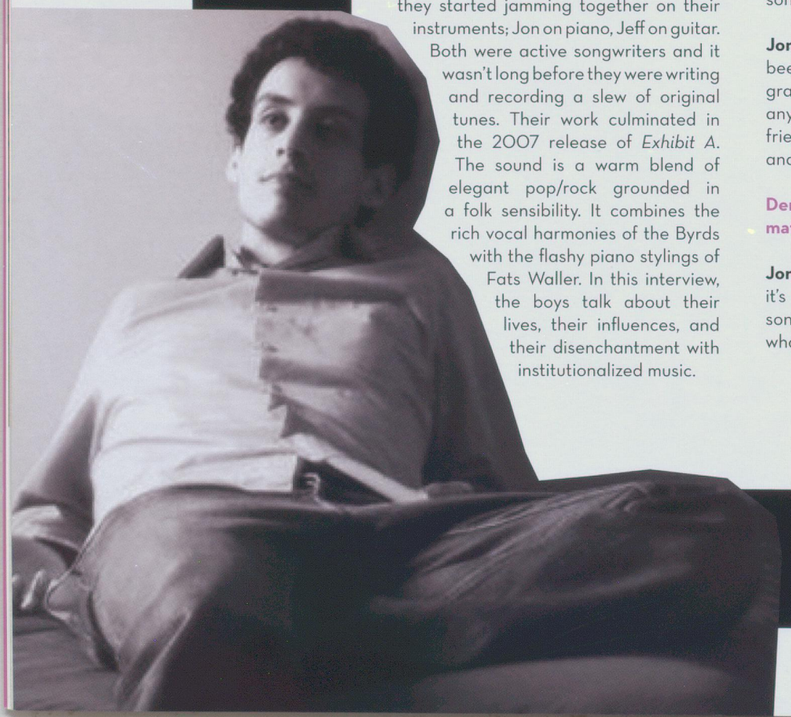
So, it seems originality is not worshiped as the ultimate expression of artistic truth and does not make a song a number one. Listeners are looking for a mix of the best of the best and Blendtec has yet to invent the magic music blender. For now, songwriters are trapped with the same question: will it blend? As long as composers want to make a truthful artistic statement, they will need to provide a point of reference within their blend of eclectic elements. Even if subjective, any kind of stealing in music should be banned and reported to Benedict XVI, but unless we create a whole new system to separate faithful style from plagiarism and inspiration, we are hopeless. Listeners are the only judges and the real attributors of authenticity. After all, copyright might indeed be an illusion. Illusory or not, the secret to creativity is not in knowing how to hide your sources, but in showing them as a complete and surprising system. The key is not in the ingredients but in the final taste of the mix. Everything is subject to a collective perception so don't risk it. Whatever you put in it, add you own flavor, shake it vigorously, make it yours, and the force will be with you.

LATEST WORD FROM THE PRINTING PRESS

MITCHELL WONG sits down with U of T musicians, Jon and Jeff of The Printing Press.

The printing press caused quite a stir when it was invented in 1455 by Johann Gutenberg. It led to the publication of books, the spread of literacy, and the establishment of the individual as an autonomous political entity. Today, the printing press is once again stirring up attention, only this time through the sweet call of music. Jonathan Bright and Jeff Hume are "The Printing Press", a folk-rock duo that has recently landed on the Toronto music scene. *Demo* had the chance to catch up with these two aspiring musicians and to investigate what's hot off the press.

The Printing Press was born when Jon and Jeff (both fourth year undergraduate students at U of T) sparked up a conversation in their History of Popular Music class. Finding similar interests, they started jamming together on their instruments; Jon on piano, Jeff on guitar. Both were active songwriters and it wasn't long before they were writing and recording a slew of original tunes. Their work culminated in the 2007 release of *Exhibit A*. The sound is a warm blend of elegant pop/rock grounded in a folk sensibility. It combines the rich vocal harmonies of the Byrds with the flashy piano stylings of Fats Waller. In this interview, the boys talk about their lives, their influences, and their disenchantment with institutionalized music.



Demo: What were your backgrounds in music before forming the band?

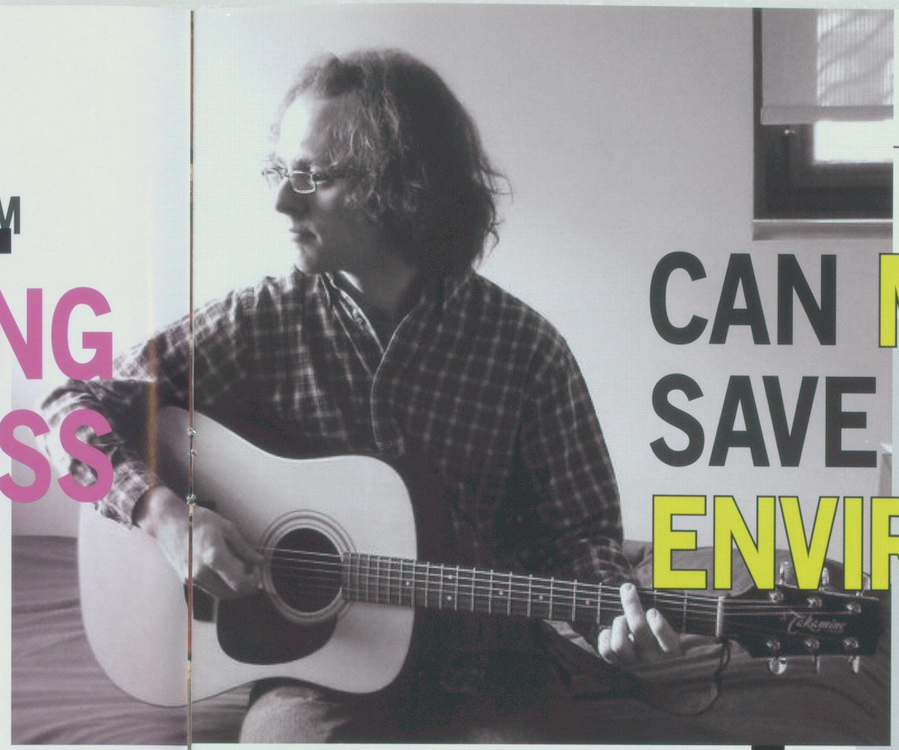
Jeff: I started playing piano when I was pretty young. I studied jazz at a community music school program at Humber College. At some point though, I decided I didn't want to do that anymore, and I totally lost all my piano skills. I moved to guitar and from then on I started writing songs.

Jon: I've been playing piano since I was three, and have been doing formalist music studies since then. I got to grade nine and decided that I didn't want to practice anymore, so I wrote a musical theatre production with a friend. That was my introduction to writing original music and I have been writing constantly from then on.

Demo: Both of you are capable singers. Is it a wrestling match to decide who gets to sing lead?

Jon: Not normally. I thought it would be off the start, but it's not. Some songs just fit my voice better and some songs fit Jeff's better. Generally though, it seems we sing what we write, in terms of lyrics.

The Printing Press' debut album Exhibit A is available on iTunes.



Demo: Jon, on the album's opening track, you use a scratchy Paul McCartney-type voice. How do you decide when to unleash that beast?

Jon: Actually, I wasn't channeling Paul McCartney there. I was channeling more of a Stevie Wonder feel, although much lower because Stevie sings in a ridiculously high voice. But generally, I'm against the scratch, if only because I have to sing 1930s jazz on a regular basis outside the band.

Demo: Where do you see The Printing Press in one year, two years, five years?

Jon: Even if school takes us in different directions, we'll likely be coming back to Toronto. Even if we take a hiatus, it's the recording and the crafting of the creative work that will draw both of us back. Who knows? Maybe David Foster will call us tomorrow and say, "Hey I heard the album. Why don't you come over to Seattle and record it?"

Photo source: www.myspace.com/theprintingpress

CAN MUSIC SAVE THE ENVIRONMENT?

ARVIND RAMESH and NAVI LAMBA reflect on a recent panel discussion about music's carbon footprint.

---------- p.12

"Going green"

was the focus of a recebt panel presentation at Hart House's Arbor Room. The event, organized by the Hart House Music Committee, sought discussion on music's current and potential ability to stimulate greater environmental activism among the general populace. With music's long history in influencing social movements and confronting issues, the question now becomes of what role this cultural touchstone has to play in addressing perhaps the dominant issue of the 21st century – planet Earth. Or rather as queried in the event's promotion, "Can Music Save the Environment?"

Each of the panelists invited to provide their opinion were involved within the music field, either as artists or representatives from record labels. The two artists, Liam O'Doherty and Barzin Hosseini, were drawn from the local community, with O'Doherty being a current U of T student, amateur musician, and activist for UTERN and the Toronto Public Space Committee. Hosseini, the lead singer and founding member of his band Barzin, provided perspective from a musician whose project has been developed since the band's inception in 1995. Along with the aforementioned were Jennifer Larry and Candace Alper – the former is a Digital Media and Marketing Executive for Sunrise Records, and has previously worked in sales and promotions with Sony Music Canada. Alper is the executive producer and creator of Name Your Tune, which creates personalized CDs for children.

All four participants sat upon a row of chairs lined across the Arbor Room stage, with unattended instruments set up towards the periphery and intended for use later that evening. The event was moderated by Jordan Poppeck, whose questions to the panelists largely touched on the perceived responsibility of musicians to address popular issues, and whether they are still catalysts for social progress. Despite the consensus opinion that such expectations could not be forced upon artists, it was Messrs, Hosseini and O'Doherty that spoke of a basic obligation to affect change, with Hosseini stating that musicians are "a powerful tool for drawing attention to issues," and the latter emphasizing the need for artists to become involved with issues shared by their fans. In this respect, O'Doherty claimed that musicians were "not doing enough." However, this sentiment was not shared by either of the label representatives, both of whom were skeptical of the notion that artists should induce a groundswell in environmental activism. In her opinion, "a song about a tree," as described by Alper, would not necessarily work to affect the actions of the audience. Larry stressed her position of artists being solely responsible for performing and providing an experience to an audience, regardless of whether or not such an act advocates environmental activism.

The questions eventually progressed to the financial incentives for the music industry to become environmentally friendly in terms of image and manufacturing. O'Doherty predicted that "the green market will grow exponentially" in the coming years, and this assertion was echoed by Alper, who explained the importance of the industry to "go green," while hoping that eco-friendly packaging in her product would raise discussion with consumers about such issues. According to Larry, change for even major labels was slowly arriving, with Sony EMG starting to introduce similar environmentally friendly packaging. However, she added that such attempts would still require support from consumers and suppliers, since the price of CDs would remain the overriding concern among buyers. With raised prices, the economic profitability of such maneuvers is still in doubt, and remains a dilemma that will require "core ethics," in the words of Mr. Hosseini.

Finally, the event's pointed question of contention was pitched to the panel, with each offering their opinion on whether music could "save the environment." Despite the dispiriting answer of "no" from each respondent, each recognized that music does in fact have a part to play in affecting environmental change, though it is only through a collective effort that tangible improvements can be achieved. With the panel's work then completed, the night at the Arbor Room was concluded with a set of acoustic dream-pop from Hosseini's eponymous band, Barzin.

ARVIND RAMESH

NAVI LAMBA

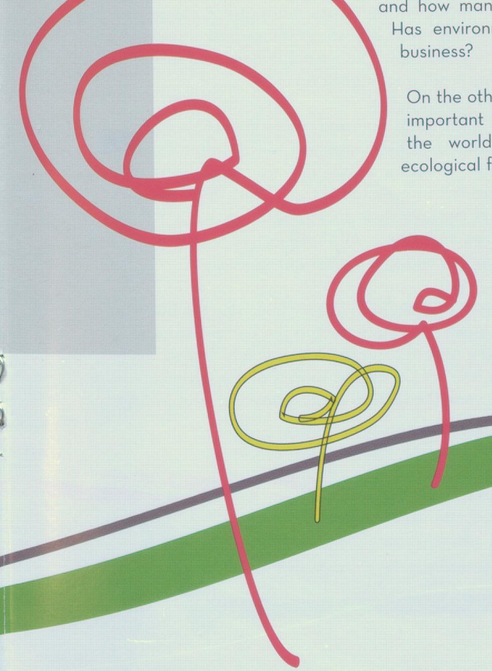
The panel discussion brought about an essential issue - the importance of music in bringing about change. There are various activities and organizations that have worked with the media in order to create environmental awareness. One that was particularly advertised was the Live Earth concerts held July 7, 2007. Live Earth optimistically began a three year campaign to raise awareness of how we can solve the climate crisis and avoid irreversible catastrophe. Live Earth planned on offering an answer to this crisis by asking those who attend to sign a pledge and take steps to combat climate change.

But how effective was it really? It seems as though millions of people got together to waste more energy than the total yearly output of Sudan. For example, when the British band, Razorlight finished their performance, they travelled in a large tour bus to the airport with a police escort. From there, a private jet took them to Scotland where they took a helicopter to the T In The Park festival. The question becomes, how many environmental resources went to waste and how many CDs did they sell? Has environmentalism become a business?

On the other hand, music has an important impact on influencing the world to work on their ecological footprint. For example, Radiohead refused to play the Glastonbury Festival this summer because of ecological concerns regarding the site's lack of transportation. Lead singer Thom Yorke explained, "what we're trying to do now is only play in areas that have a public transport infrastructure in place. So that rules out Glastonbury for this year. Maybe we can work out a plan for the future. They're probably sick of the sight of us anyway." On top of that, Yorke is also part of an initiative called the Big Ask. On his blog he stated,

"if you are concerned about climate change
if it scares you speechless and wakes you in the night.
if you are bothered about the flooding you keep seeing.
or those high winds.
or that there is something not quite right about the fact you're still walking round in a Tshirt in october.
please find out about the big ask campaign:
www.thebigask.com
we are hassling all MPs in the uk to write to our glorious leader and get a bill that commits us all to reducing carbon emissions 3 percent a year.
it's a start. it has to be law. otherwise it's never going to happen. and it has to."

Although it is great that musicians are helping to positively influence our impact on the environment, they are not alone. Instead of depending on celebrities to save humans from pure destruction, we have to recognize our own responsibility to do our part and begin a Green Revolution. The amount of time we have left to aid this initiative seems to be dwindling. So instead of waiting for your favourite celebrity to join in "raising awareness", why not pick up a shovel and plant a tree.



"it's a start. it has to be law. otherwise it's never going to happen. and it has to."

MUSIC THEN AND NOW

Mary Scourboutakos

The changing nature of music has been evident throughout history. Music has shaped and been shaped by political, social and technological influences of the world. Music has come to represent these influences and as a result, music speaks for the era of which it is a product. The way in which people listen to music, make music, use music and everything that is associated with music collectively represents each generation. Therefore, seeing as how the "sound" of the times embodies certain meaning, it is interesting to look at music in the present day and what it says about us.

Today the experience of listening to music is markedly different from the past. People pick what they want to hear, when they want to hear it, and where they want to hear it. In the process, music becomes less meaningful, robbed of its rarity and the important power it once had. As a result, in this new age of the individual, the desocialization, caused by music, is taking its toll.

What is our generation saying? That we're shutting ourselves off from the rest of the world by our headphones? In this age of musical freedom, have we all chosen to go our separate ways? Is shutting ourselves out from the world, relishing in the joy of easy access to unlimited amounts of music, keeping us preoccupied and uninterested in the prospect of future musical progress?

Music does not play the same role in our society that it once did. Never before have there been so many people making music with so many avenues with which to distribute it. Yet, it seems that amidst all of this music overload the value of the music has changed.

Have we moved to a system in which the amount of music that is produced is the trend? Does this mean that due to the quantity of 21st century music, we have lost the quality of the past? In an attempt to investigate this issue, I took a look at the Billboard Hot 100 and found that we are experiencing an all time low when it comes to the number of different songs hitting number one in a single year. The number one spot has often been dominated by one song; a paradox when you consider the increase in the number of artists and songs being produced. Nevertheless, a greater number of songs released does not constitute a greater musical era. However, after looking at Rolling Stone's 200 best songs of all time, I found that most were concentrated within eras of great song diversity. As a result, it appears that in years of high diversification there are many great songs, and few single songs dominate, but why is the opposite said for music today? Could this imply that we are in a musical recession and music today is not what it once was?

Perhaps the answer is plain and simple: the greatest attributing factor toward this new musical existence is that deep down it is no longer about music; the artistry comes second. Today, people are more interested in the novelty of carrying a large amount of music in their pocket, so much so that the music itself is not important. All that matters is that you have a large quantity and that it plays continuously.

Music leaves its mark on history but I don't know what the history books will say regarding the current state of music. When the next musical revolution finally arrives will we be able to hear it? Or will the sounds of our personal play list deafen us to the musical possibilities of the future?

HIP HOP EVOLUTION

NAVI LAMBA

My friend Manraj Sidhu came up to me a couple of months ago and bluntly stated, "after listening to that pathetic excuse for lyricism, (Mims', "This Is Why I'm Hot") on the radio today, I almost understood why during my recent trip to Michigan, the radio dj said, 'playing today's hit music without the RAP'." I can't even blame people anymore for hating rap and hip hop culture because mainstream hip hop culture has degenerated into anthems for the materialistic, promiscuous, uneducated, lazy, and inebriated. Case in point:

"This is why I'm hot, I'm hot cuz I'm fly, you ain't cuz you not,
Shake that Laffy-taffy,
Does your chain hang low?
Got a new cadi-lick... throw some D's on that on that...."
-- Mims

Originally, hip hop challenged the elite. It was a voice fighting inequality and a social critique on governments who had their heads so far up their own asses, that they refused to realise the poverty manifesting itself throughout their own communities. Hip hop was not only an artistic movement, but a cultural one as well; its artistic ripples acted as shockwaves throughout society.

Now, mainstream hip hop only perpetuates those same stereotypes it was meant to eliminate, and fails to challenge society or those who engage in the culture itself. I urge you, before you start to judge hip hop based on what you see on *Pimp My Ride*, learn what it truly used to be about and how it maintains its original stance through artists like Mos Def and Immortal Technique.

I thought I would take a quick look at the hip hop Hall of Fame. The 1980s were when hip hop first began to flourish and various mediums such as the television and radio began acknowledging its existence. Hip hop artists began to experiment with various techniques and sounds, creating diverse tracks. It was a decade that would later be considered the golden age of hip hop. Artists such as Kurtis Blow, Run DMC, Beastie Boys and Public Enemy were all taking the stage and the popularization of hip hop took place. The 1990s were no different as they introduced gangsta rap to the equation. Wu Tang Clan and Dr. Dre opened up the floor and created a mainstream success.

So what happened? How did things change so dramatically within a decade? How did the world go from N.W.A. rapping "Fuck the police" to Nelly rapping about his favourite Air Force Ones? Run DMC, Public Enemy and Wu Tang Clan were relatively popular artists. Now artists such as, MF Doom or Madvillian who have stayed "true" to that philosophy of hip hop are deemed as "underground". What happened between the 1990s and the 2000s that clearly changed the perception of what hip hop is?

There are two factors that may add some insight to this question. The first is the industry. The industry has

"Hip Hop has transformed into a brand rather than a philosophy."

expanded as expected and become more competitive. Much like rock n' roll during the time of Elvis Presley, the market has cracked a new trend within the teen population. Hip hop has transformed into a brand rather than a philosophy. The second factor would be the dramatic change in the definition of hip hop. Hip hop now represents something entirely different. It was once a way of venting and fighting the "system" and now it has become the system. Hip hop is a market, a trend. New artists come in with their three-minute singles that people will devour until the next single is released by a new, trendier, artist.

There is a bright side believe it or not. There are still artists that "rap like they mean it". Modern rappers that I hold in high regard include MF Doom, Talib Kweli, Madvillian, Mos Def, Sage Francis, Brother Ali, Cadence Weapon, The Cool Kids, etc. The list goes on and on. Although these artists do not receive the same amount of attention as Chingy or 50 Cent, they create substantial and meaningful art. They seem incredibly respectful toward the musical process and the amount of work involved in creating something of substance.

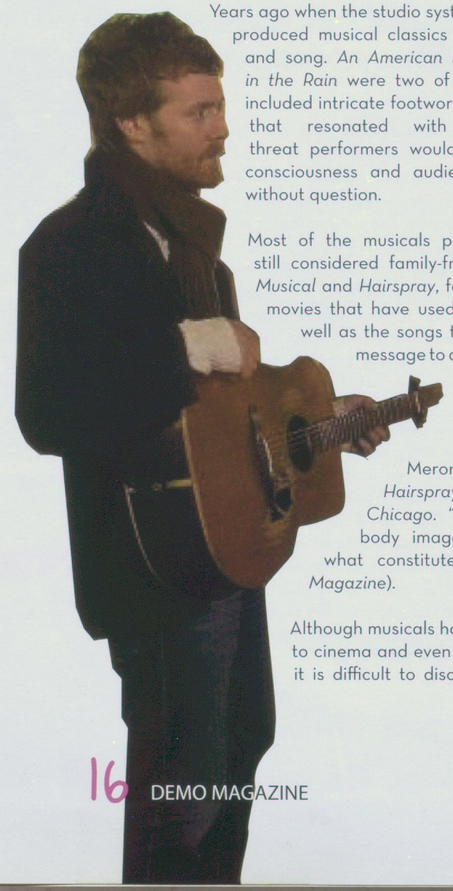
The Return of MOVIE MUSICALS

ERICA CUPIDO

From the Beatles to Motown, ERICA CUPIDO traces how modern musicals draw inspiration from unconventional sources.

If you've been to the movies lately it would not be uncommon to find a high school basketball team, a barber or a young girl with big hair simply bursting into song. Recent trips to the box office reveal that despite its supposed 'death' in the late 1960s, the movie musical has risen again to prove that with engaging characters and imaginative themes, the song and dance number can still be relevant today.

Across the Universe. (Source: allmoviephotos.com)



Years ago when the studio system prevailed, MGM produced musical classics that blended story and song. *An American in Paris* and *Singin' in the Rain* were two of such musicals that included intricate footwork and performances that resonated with positivity. Triple threat performers would sing without self-consciousness and audiences would watch without question.

Most of the musicals produced today are still considered family-friendly. *High School Musical* and *Hairspray*, for example, are two movies that have used both the script as well as the songs to convey a positive message to audiences. "You have to find a theme that contemporary audiences relate to," says Neil Meron, producer of *Hairspray* and the 2002 film, *Chicago*. "*Hairspray* is about body image, racial tolerance, what constitutes a family" (*Time Magazine*).

Although musicals have gone from stage to cinema and even to the silver screen, it is difficult to discern whether or not a musical will have success abroad. Translating the premise, setting and even the lyrics for audiences abroad is no easy feat. Therefore, it is not uncommon for a film's biggest fan base to be right where the creative work began. Aside from developing *High School Musical* sequels and an ice tour, Disney has now begun to tackle the global market. *International Herald Tribune* writer Brooks Barnes writes, "The new efforts - which include a long-term London stage production, a touring stage show in Asia and music videos in 17 languages - are also intended to start prepping foreign markets for the musical's high-stakes transition to the big screen". Barnes goes on to point out that while the film's original pep is easy to repeat, some of the colloquial lyrics lose meaning through translation.

The latest crop of movie musicals comes from a variety of sources. Whether the film was originally a theater production or simply inspired by an artist's body of work, the music reflects a wide variety of genres. *Across the Universe* is just one example of a musical that's soundtrack comes from one source. The film brings together old and new fans of the Beatles, incorporating distinctive recordings that update the well-known tracks. Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street* uses rock music to illuminate director Tim Burton's dark production. Part musical, part horror flick, Burton's pessimistic viewpoint does not distract from what *The New York Times* film critic, A. O. Scott calls, "some of the finest stage music of the past 40 years".

The time period may also set the tone for a film's musical component. Adam Shankman's *Hairspray* uses catchy pop songs to complement Tracy Turnblad's determined steps in 1960s Baltimore. While viewers rooted for Effie (played by Jennifer Hudson) in *Dreamgirls* as her career struggles were set to Motown sounds.

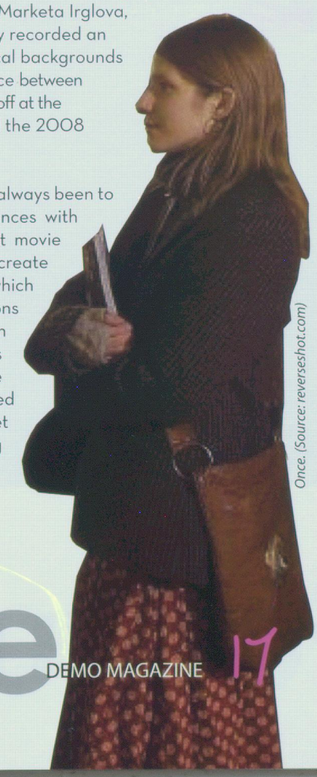
No matter what the premise, songs are another way for the characters to communicate with the audience. The vocal performances function as a means of adding dimension to character, without necessarily advancing the plot. This may be a turn off for modern viewers, who question the reality depicted in movie musicals. Watching a character use music to voice their innermost thoughts can seem predictable and idealistic to today's audiences. Enter a series of new musicals which break with convention, and aim to avoid the former association between musicals and elements of fantasy.

John Carney, writer and director of *Once* states that he "was interested in a musical where you didn't need any kind of contrivance to have people sing" (*Oakland Tribune*). The film centres on the relationship which develops between an Irish street performer and an Eastern European pianist. Therefore, Carney explains the singing by creating both central characters as musicians. Despite Carney's efforts to differentiate his film from those starring Gene Kelly, *Once* explores a classic theme, the ability to communicate through music.

Sweeney Todd. (Source: allmoviephotos.com)

In the realm of movie musical filmmaking, casting often requires a fine balance of artists. Casting those who are known for their acting skills, or those with extensive musical or vocal training can be a challenge for any director. Renée Zellweger's performance in *Chicago* was a surprising success in the film, which earned her an Oscar nomination for Best Actress in 2002. Adam Shankman, who is known for his choreography, brought together a cast of talented dancers for *Hairspray* while *Once* director John Carney cast good friend and former bass player for the Frames, Glen Hansard as the male lead. Hansard had originally written the songs with Damien Rice, and expected an established actor to be playing the role. The female co-star in the film is Marketa Irglova, a young musician who previously recorded an album with Hansard. With musical backgrounds and not a lot of acting experience between them, Carney took a risk that paid off at the 2007 Sundance Film Festival and the 2008 Academy-Awards.

The musical tradition in film has always been to combine grand scale performances with the arc of the storyline. Recent movie musicals have attempted to create a more natural premise in which songs function as explorations of character, rather than showpieces. Today's filmmakers are trying to shy away from the formulaic pattern established by past movie musicals, yet audiences continue to sing along.


Once. (Source: reverseshot.com)

MUSICALLY MINDED

SANDRA GOLDENBERG investigates whether music really does make us smarter.

She muses on the topic of music: "It fills me up with thoughts, words, ideas and experiences. It feeds my imagination and creativity," says third-year U of T student Kristyn Ward, who estimates she spends 5-10 hours a day listening to music.

Ward, an English and Equity Studies student, spends more time enjoying the effects of music than questioning why the effects occur. But according to recent studies by scientists, there are guesses as to how and why music can affect our brains.

The notion that listening to music can make us smarter is riddled with myth. In recent years, the boom of music education for toddlers, apparent with such products as "Baby Mozart" DVD's, has whipped up a frenzy of eager parents willing to spend money in order to give their children an intellectual edge. But does music really make us smarter? Is all this hype based on fact?

According to the research by psychologist Dr. Frances Rauscher, and neuroscientist Dr. Gordon Shaw, "simply listening to music can enhance spatial reasoning performance."

While presenting their research at the 102nd Annual Convention of the American Psychological Association, Rauscher and Shaw explained that, "well-developed spatial intelligence is the ability to perceive the world accurately, to form mental images of physical objects and to recognize variations of objects."

One of several experiments carried out by Rauscher and Shaw found, "listening to ten minutes of Mozart's Piano Sonata K448 increased spatial IQ scores in college students, relative to silence or relaxation instructions."

Listening to music is not the only way to positively affect the brain, but playing music as well. According to Rauscher, there are many benefits to be derived from learning to play an instrument: it "promotes use of higher-order thinking skills, contributes to sensitivity or 'feeling intelligence,' promotes motor development, encourages teamwork and cohesiveness, fosters creativity and individuality as well as discipline and commitment."

Stephen Mithen, in his book, *The Singing Neanderthals* says, "The cognitive impact of music, achieved by inducing particular emotional moods, is the likely explanation of the so-called 'Mozart Effect.' Listening to Mozart has indeed been shown to improve performance in short-term reasoning tasks, but the claims for general enhancements of intelligence are quite unfounded. The short-term impact should not be at all surprising. Mozart's music is often selected to induce calm and happy moods."

listening to ten minutes of Mozart's Piano Sonata K448 increased spatial IQ scores in college students, relative to silence or relaxation instructions.

Although the idea that music makes you smarter is disputed within the scientific community, the idea that music can significantly alter or effect our emotions is more readily accepted.

Tim Rudkins, professor of Project Management at U of T has used music in his lectures for the past 7 years. When Rudkins gives his students a period of time in which to review or read the course materials in class, he plays Baroque music. Rudkins explains his use of music in his course: "The theory for Baroque music is that it accelerates the alpha waves in the brain, allowing students to focus better and longer. I can usually see the results when I compare it to classes where I don't use the music."

Studies completed on the topic of the cognitive effects of music on the brain are centred around classical music and back up the claims made by Rudkins. Though Ward deviates from classical by opting for "Joni Mitchell, jazz or blues for late night study sessions," sufficient research has not been carried out to prove or disprove the effects of her chosen genres.

Rudkins says that he gets positive feedback from his students and many begin to incorporate the use of Baroque music into their daily lives. As for himself, he takes this theory away from the classroom, too: "Every afternoon if I am tired I always play Baroque. It works great and allows me to keep going and to remember things."

Music's effects on the "alpha waves" in our brain that Rudkins mentions are not vastly written about in scientific journals, rather they are more accepted within spiritual circles.

Music 4 Meditation, an online group dedicated to expanding awareness on the relaxing properties of ambient music, provides much information about alpha waves. A waveform like the alpha can be described through its frequency of 7-12 Hz. When the brain is in the "alpha state" it is "relaxed but not drowsy or sleepy.". "The brain can easily be inspired to produce alpha waves through external sources such as music - especially through certain rhythmical patterns. These alpha patterns can be audible or so low in volume that they can only be picked up by the subconscious mind."

Regardless of scientific proof or spiritual beliefs, Ward is convinced that music works for her. And the benefits reach further than her schoolwork. "I listen to music because it helps me. Because it inspires me, distracts me, interests me, makes me walk faster, stay up later, fall asleep comforted, wake up, vacuuming more fun and dancing easier," she says.

It is uncertain if exposing your infant to hours of "Baby Mozart" will bring about the next Baby Einstein, but perhaps it is unimportant. Whether or not music is making you more intelligent, the emotional response is tangible. Ward sums up her relationship with music: "it relaxes me, calms me and puts my body, mind and heart into a productive and comforting rhythm. Music feeds my mind, and my heart."

THE REAL DYLAN'S NOT THERE

Like the life of Bob Dylan himself, Todd Haynes' *I'm Not There* is inspiring and impossibly confusing, yet beautifully composed. The film follows a group of six Dylan-esque characters, none of whom are actually named Bob Dylan, but in collective come close to capturing the elusive authentic Dylan about whom we have spent years speculating.

The most recognizable of the six was Cate Blanchet's superb Jude Quinn, the rambunctious, arrogant and basking-in-his fame Dylan – the motorcycle-riding partygoer who had the infamous affair with Edie Sedgwick. However, remarkable performances are also given by the late Heath Ledger as Robbie Clark, the unfaithful husband, father and movie star Dylan. Ledger's subtle yet complex performance is undoubtedly one of the actor's best. Notable as well is the remarkable portrayal of Jack Rollins, the soft-spoken, political young folk singer by Christian Bale. Each Dylan character encounters vastly different scenarios: for instance, in one case Dylan is portrayed as a young black boy who goes by Woody Guthrie and travels by train through the countryside singing traditional country tunes, while in another portrayal Dylan is a party-going movie star. The plot is hard to follow, as it seems the only thing each vignette has in common is Dylan.

Ultimately however, the point of the film is undeniably clear; Bob Dylan does not exist as one man, nor does he have one function, nor does he exist in one era. What this film really does is convey the sense of mystery that has followed Dylan through his various journeys in life, love and music. And though a hardcore Dylan fan such as myself would have loved to see something new, some juicy information, or even allegations that haven't been circulating for years, I guess this is how a Bob Dylan biopic must be constructed, as the trailer proclaims - in true, false, authentic, exaggerated, real and imagined stories.

●●●●

MADELEINE FOOTE

I'M NOT THERE

THIS IS YOUR BRAIN ON MUSIC

RODOLFO SILVA-MERA
rudysilvamer.com

Daniel Lavitin

"This unprecedented investigation of the role of music in human evolution and everyone's daily lives synthesizes psychology, neuroscience and musical examples from Mozart to Eminem."

Oh music... It certainly does not save lives or makes the world a better place effortlessly; but man, there's something about it that just "wow!" It's definitely the best drug in the planet (at least until the upcoming Prozac revolution).

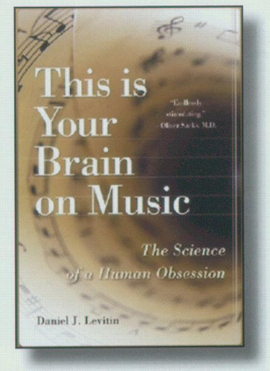
A finalist in the category of Science at Los Angeles Times Book Prize (2006), Daniel Lavitin's *This Is Your Brain on Music* unravels the neurochemistry of music in a fun and colloquial manner while bringing important scientific evidence of the power of music in our cognitive abilities. Oliver Sacks describing it as "endlessly stimulating" quickly gained him a lot of praise for this essential guide to a musical brain.

With a very eclectic teaching history that includes Berklee College of Music, Psychology at Stanford, Engineering at MIT, and currently Music Perception at McGill, Levitin applies all of his inter-disciplinary resources in this musical journey.

This book contains important information for everyone, from basics in acoustics and music theory to the explanation of elegant research done to evidence the "Mozart effect." Intentionally or not, this book, far from being a scientific statement, is only an exploration of sub-topics in music, and mainly entertains despite failing to submerge fully to touch rock bottom. However, the average reader will probably find it in the right shade of gray, which seems to be its whole literary intent.

Chapter titles such as "Music Instinct: Evolution's #1 Hit" and "What Makes an Expert Musician 'Work the Crowd'" are highly intriguing, just like those catchy hooks from a Britney Spears hit.

Saving the best moves for the last dance, the role of music in evolution at the end of the book might be the strongest statement that Levitin makes: "memorable music would insinuate into the mind of a potential mate, leading her to think about her suitor even when he was out on a long hunt." It's true that this hypothesis can be observed now in an exponential way throughout every pop anthem - differently though - they don't want our love but our money.



This Is Your Brain on Music tries to explain that x factor in music that makes it unexplainable. Definitely a fascinating read for a Sunday morning.

●●●

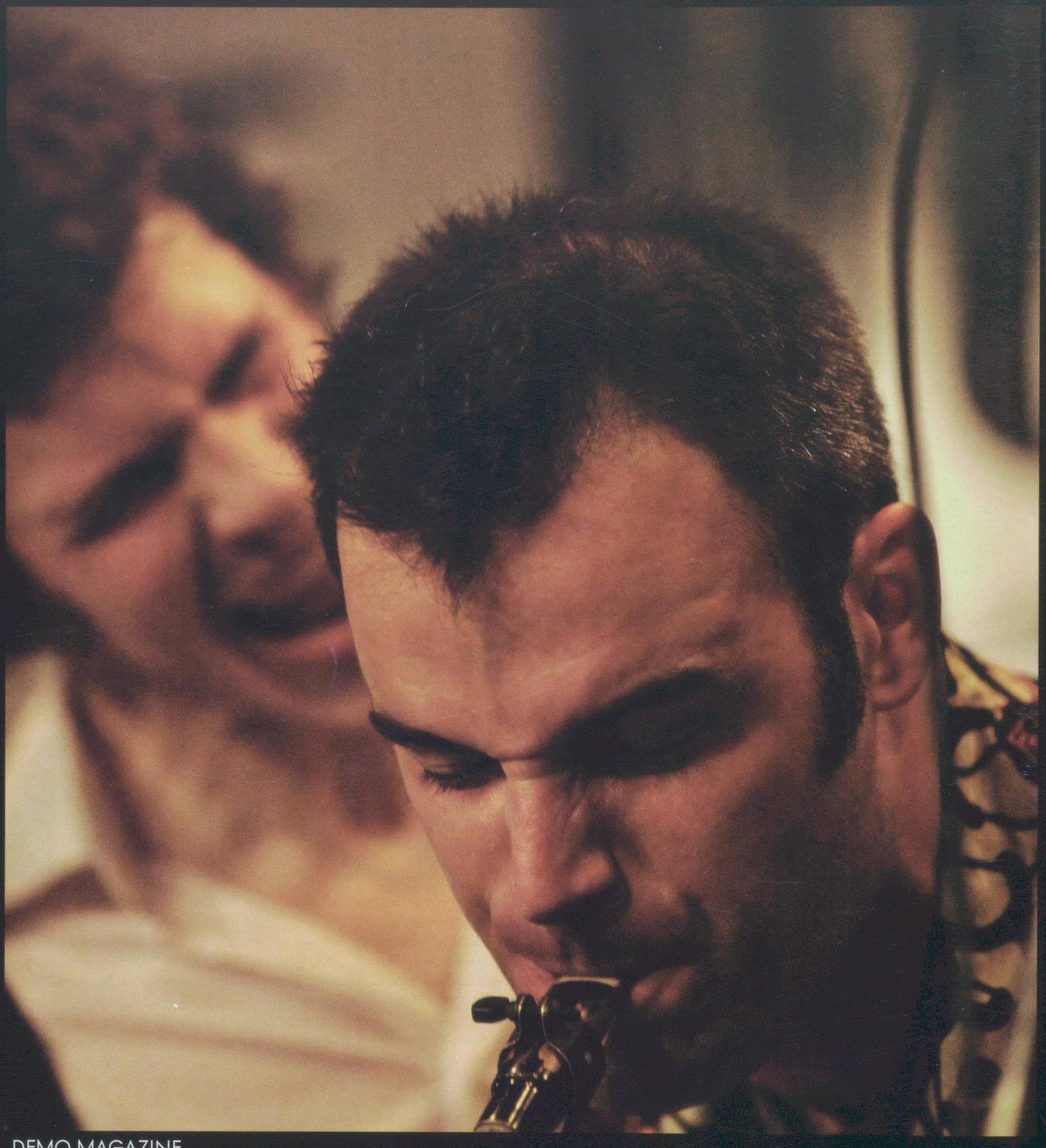
Katie Rox
HIGH STANDARDS

TREVOR GILBERT

The debut solo album by Vancouver-based singer Katie Rox shows a significant departure in style from her earlier work as lead singer of industrial rock / pop band Jakalope. The style is mostly acoustic, with a few country-themed songs. However, the album as a whole is more notable for its marketing strategy – sales are conducted entirely online, either through Amazon or iTunes or from Katie's own website http://ktrox.com/. This goes to show the generally high production quality that can be accomplished today without the need for a record label involved at all; this may be an early example of a trend for established artists who already have some name recognition to dispense with the 'middle man' if they don't need advertising help.

Also worth noting are the occasionally posted free downloads from live shows at: http://www.myspace.com/katiesoftrox. One is also left wondering though - how many guitars got ruined with sand and water shooting the album art at the beach?

●●●●



DEMO MAGAZINE
7 Hart House Circle
Toronto, ON,
M5S 3H3

Demo is the Hart House music magazine, a division of the Hart House Music Committee.

HART HOUSE
UNIVERSITY OF TORONTO

Mr. Something Something in concert at the Arbor Room, Hart House 2008.
Photograph: PERRY GE